

The landscape activity can be adapted for three different grade clusters as follows:

CONTENT AND PERFORMANCE STANDARDS ADDRESSED

Grades K-4

- 1: c
- 2: a,b and c
- 3: a
- 5: b

Grades 5 - 8

- 1: a and c
- 2: a,b and c
- 3: a and b
- 5: a,b,d and e

Grades 9 - 12

- 1: a and b
- 2: a and b
- 3: b
- 4: a,b and c
- 5: a,b and d

GRADE-LEVEL VARIATIONS ON TASKS

Students are shown two landscape paintings of contrasting styles and historical periods. After a teacher-directed discussion about the reproductions, students will imagine, plan thorough sketching and discuss a framework for their own landscape painting. Students select a limited color palette to work with and experiment with color mixing and direct paint application in tempera paint. Painting at this level tends to be intuitive and direct, but work should show the beginnings of visual and analytical choice and use of direction in visual thinking.

Students are shown three landscape paintings of contrasting styles and historical periods. After an in-depth teacher-facilitated analysis of the reproductions, students will conceptualize and plan through more detailed sketches and written descriptions of their own landscape paintings. They will identify ideas they wish to convey through their landscapes. Visual detail and content will be more complex and researched. Paintings will demonstrate more complex thinking and there will be a greater interaction of expressive and technical qualities. Students will select an expanded color palette utilizing more tints and shades. More advanced paint applications will be explored and applied, i.e., blending, dry brush, wet into wet, etc., in water color and acrylic paint. At this level, perspective becomes more advanced and visual representation becomes more complex as well as realistically accurate. Students will engage in self- and peer critiques during and after the process of creating their paintings.

In a museum or gallery setting, students observe five landscape paintings of contrasting styles and historical periods, including at least one from a non-western culture. Critique and interpretive analysis are now more sophisticated, contrasting the different cultural beliefs and attitudes reflected in the paintings. Drawing on their study of chemistry and social studies, students speculate about the possible impact on the landscapes of the materials available to the painters, possibly following up by conducting research. After an in-depth written and/or oral student-generated discussion, students will, on site, select, plan and develop a series of detailed sketches for their own landscape paintings. They will explain the perspective or ideas they are attempting to convey through their paintings, comparing them to those expressed in the five landscape paintings in the museum or gallery. The sketches will be synthesized into a sophisticated schema, with complex abstract visual thought and imagery. Expressive and technical qualities of the paintings are proficient and, in some cases, advanced. Students will select and utilize an extensive color palette and a variety of painting techniques. Oil paint or a combination of paints and materials will be used to achieve maximum aesthetic impact. Students will engage in self- and peer critiques during and after the process of creating their paintings.

The following extension of the landscape activity addresses architecture and the built environment.

GRADE-LEVEL VARIATIONS ON TASKS

Grades K-4

Students compare two cityscapes with the same landscapes used in Activity D for similarities in expressive and technical qualities and differences in subject matter and content (i.e., larger proportion of buildings and built features in cityscapes; more natural environmental features such as trees, hills, brooks in landscapes).

Activities: K-1. Following a discussion of the different kinds of buildings (houses, shops, schools, churches, office buildings, apartments) students will draw a street from memory and/or imagination. Drawings at this level should show a baseline at the bottom of the paper with most of the buildings lined up on it. Buildings in the distance may be depicted above the others as if floating in space. **Grades 2-4:** After asking students for details about their homes and the streets on which they live, students will draw their own houses (apartments/condos) and several buildings on each side. They will be instructed to look carefully at their homes and neighboring buildings when they go home and note details they forgot in order to add them to their drawings during the next class. Some drawings at this level may still show base lines; others may have advanced to conceptualizing (i.e., depicting both the vertical and horizontal planes flattened out, or one above the other) or foldovers (i.e., showing two sides of the street with buildings flattened out on each side). [Note: these activities also are designed to develop natural solutions to depicting three-dimensional space on a two-dimensional plane.]

Grades 5-8

Students are shown three reproductions of cityscapes from different periods, locations and cultures and do an in-depth, teacher-facilitated analysis of the differences in depicting three-dimensional space, the types of buildings, evidence of historical styles, and the difference between public buildings and private dwellings. Students then work in teams to conceptualize a mural depicting a particular part of their local community, then research the location with sketches and/or photographs, found materials and visual materials showing historical and population change in the selected site. They then produce their murals on a measured roll of butcher or duplex paper, using whatever materials are appropriate. Murals should demonstrate complex organizational features, such as collage, photomontage, mixed media, evidence of historical research and accuracy of depiction. There may be evidence of one-point and two-point linear perspective, overlapping and size differences to depict spatial qualities. Students will engage in team discussions when coming to agreement on visual relationships, organizational principles, content and social commentary, etc. During a presentation period, students will be able to discuss historical styles of the buildings, historic architectural landmarks, types of buildings, and how social, population growth or decline, and economic changes in the community affected its architecture, environmental surroundings, and the relationship of their site to those in the other murals and in the community at large.

Grades 9-12

Students engage in a teacher-facilitated discussion of examples of architectural redevelopment, environmental planning, design and architectural model building. The group then surveys the local community for a particular site, building or section of town in need of redevelopment or restoration. They will research the property, background on its original ownership and use, and reasons for its demise; then speculate on possible uses or services to the community, make necessary measurements, etc. Students will then divide into smaller teams to discuss, plan and build a scale or estimated scale model of the project for redevelopment. Students will prepare written reports on their projects with rationales, presenting them to the class or to others. Evaluation of these projects will be based on their practicality; originality and appropriateness in solving the problem that addresses a public or community need; the quality of design in relation to its surroundings and according to design principles; and the techniques of model building. All students will apply the same criteria and standards to critique each project.

Illustrative Learning/Assessment Activity E (At Three Grade Levels)

- Content Standard 2:** Students will understand and apply elements and organizational principles of art.
- Content Standard 3:** Students will consider, select and apply a range of subject matter, symbols and ideas.
- Content Standard 5:** Students will reflect upon, describe, analyze, interpret and evaluate their own and others' work.

Students "read" a chosen painting through teacher-led questioning.

Student responses to the painting are elicited from a series of questions and the resulting discussion. Questions should relate to the gathering of visual information in the painting:

- "What do you see here?"
- "What objects (if any) are depicted?"
- "What incidents (if any) are represented?"

Next, students analyze the work in response to questions relating to the formal composition of the work, or how it is organized to express its meaning:

- "What shapes are in this work?" "How do they relate?"
- "Are there strong verticals, horizontals, diagonals, curves, etc.?" "What do these features say about the artist's intention?"
- "Why did he or she paint it that way?"

(Repeat above process for point of view, balance, space, geometry, line, color, light, technique — depending on age group and chosen painting.)

There should also be questions which encourage speculation about the meaning of the painting:

- "What does it mean?"
- "Does your analysis lead you to say this?"
- "Have your feelings about the work changed as a result of the analysis?"

Finally, questions which lead to the students making discerning judgments:

- "Is this a successful painting?" "Why?"
- "What are your reasons?"

Activity E is interpreted at three grade levels as follows:

CONTENT AND PERFORMANCE STANDARDS ADDRESSED		
Grades K - 4 2: a 3: a 5: b and d	Grades 5 - 8 2: b 3: a and b 5: b, d and e	Grades 9 - 12 2: a 5: a, b and c
GRADE-LEVEL VARIATIONS ON TASKS		
Questions at this level will focus on the descriptive process, with some analysis of formal content. Questions also could address students' intuitive responses to the painting and their feelings about it, e.g., How does it make you feel? Is it a happy or sad painting? What makes you say that?	Students now will have an understanding of the elements of art and the principles of design and will be able to respond to in-depth questioning requiring analytical responses. Their knowledge of appropriate vocabulary and terminology can be demonstrated and challenged through this "reading" exercise, and the students should be able to interpret meaning and begin to distinguish between personal preference and reasoned evaluation.	Students should move easily through the descriptive and analytical questioning and focus their discussions on the meaning and value of the work. Familiarity with a range of painters will enable the discussions to move beyond the painting in question, and comparisons will be made with other works and other artists. The discussions might lead to further research, followed by additional discussions or written descriptions and critiques. Symbolism should be recognized and understood, and alternative interpretations should be considered and discussed. Students should distinguish between personal preference and carefully considered conclusions, and be able to articulate their perceptions of what the artist intended to express and whether or not she or he succeeded.

Glossary For Visual Arts Standards

Aesthetics. That branch of philosophy which focuses on the nature and value of art, issues of beauty and ugliness, and provides the standards or criteria by which works of art in various traditions and cultures are analyzed and evaluated.

Analysis. The process of identifying, describing and examining the separate aspects of works of art as they function independently and together.

Art criticism. The field of inquiry into describing, interpreting and evaluating works of visual art, and making comparative judgments.

Art forms. The category into which types of visual artworks are grouped, such as: assemblage, drawings, ceramics, collage, film/video, monuments, paintings, prints, sculpture and performance art.

Art history. The field of inquiry into the origins of visual art in worldwide and/or specific cultures, including the social, religious, cultural, philosophical, aesthetic and technological factors which influence changes in their production over time.

Assess. To analyze and determine the nature and quality of a program and/or student achievement through methods and standards appropriate to the subject.

Content. The meaning, statements, personal experience, myths, imagination, narrative and interpretations of subject matter which artists encode into their works of visual art (see "subject matter").

Context. The aesthetic, cultural, philosophical, social, technical, economic, religious, historical and/or biographical settings in which the work of visual art was created, and the perspective within which it is being decoded by the viewer.

Create. The process of producing works of visual art using various materials, media and techniques, usually of an original concept or idea, and involving higher-order thinking skills.

Elements of art. The observable components of which all works of visual art are comprised, e.g., line, shape, color, form, value and space.

Expressive features. The elements of art used in a visual work of art so as to elicit feelings — such as anger, joy, sadness, power, weakness — in the viewer by using devices such as ascending lines, sharp angles, bright or subdued colors, delicate textures, hovering shapes, etc.

Expression. A process of conveying ideas, feelings and meanings through selective use of the communicative possibilities of the visual arts.

Ideas. A formulated thought, opinion or concept that can be represented in visual or verbal form.

Materials. The resources used in (1) the creation of works of visual art, such as canvas, clay, fabrics, fibers, film, paint, paper, wood, etc., and (2) the study of works of art, such as art reproductions, books, video cassettes, film strips, slides, etc.

Media. The categories into which visual art works are grouped according to the materials used to produce them, such as acrylics, felt-tip pens, film, computer-generated images, mixed media, oils, pastels, pen and ink, pencils and watercolors.

Organizational principles. A general term referring to various ways of organizing the elements or components of art, including the principles of design used in the Western European tradition of visual art, as well as principles or conventions of other cultures and historical periods. While the elements of art are applicable to works of art from all cultures, the principles of design are not (see "principles of design").

Perception. Visual and sensory awareness, discrimination and integration of impressions, conditions and relationships with regard to objects, images and feelings.

Principles of design. The rules by which the elements of art are organized into a design or visual work of art in the Western European tradition, such as: repetition, contrast, balance, emphasis, movement and unity. Although works from cultures which are not part of the Western European tradition may give evidence of such principles, they were not created according to these principles and should not be judged by them. The principles of organization and design are only valid in aesthetic analysis and evaluation when they have been used in the creation of the work under consideration (see "organizational principles").

Process. A complex operation involving a number of methods or techniques, such as the addition and subtraction processes in sculpture, the etching and intaglio processes in printmaking, or the casting or constructing processes in making jewelry.

Structures. Means of organizing the components of a work into a cohesive and meaningful whole, such as sensory qualities, organizational principles, expressive features and functions of art.

Subject matter. The categories for identifying the type of content in visual works of art, such as abstractions, animals, cityscapes, genre (people in everyday activities), human figures, landscapes, nonobjective portraits, seascapes, etc.

Techniques. The processes by which art materials and media are used to create/produce works of visual art, such as carving, drawing, painting, printing, rendering, sketching and stippling.

Technologies. Complex equipment used in the study and creation of art, such as lathes, presses, computers, lasers and video equipment.

Tools. Instruments and equipment used by students to create and learn about art, such as brushes, scissors, brayers, easels, knives, kilns and cameras.

Visual arts. A broad category that includes the traditional fine arts, such as drawing, painting, printmaking and sculpture; communication and design arts such as film, television, graphics and product design; architecture and environmental arts such as urban, interior and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper and other materials.

Visual arts problems. Specific challenges based in thinking about and using visual arts components.

